

# THE C4 NEWSLETTER

Summer 2006

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Machin's Mill Overstruck on an Immune Columbia

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NOT CURRENT THROUGH 2006, PLEASE BRING THEM UP-TO-  
DATE – AVOID MISSING FUTURE C4 NEWSLETTERS!**

## PRESIDENT'S MESSAGE

(Ray Williams, President)

*Amigos, Muchachos, Companieros!* The salutation reflects my recent interest in Spanish-American colonial coinage. Colonial numismatics offers so many side streets to wander around when our main collecting area gets slow. Circulating coinage in the British American colonies (and earlier Dutch American colonies) offers an economical way for me to continue having fun while waiting for that next NJ Copper variety!

I'm excited about the upcoming C4 convention. Many aspects are already in place. The rooms are reserved. M&G Auctions already has two main consignments and over 500 lots consigned, and we haven't even reached the Summer ANA Convention! Early consignments make cataloging much easier for those involved. The Educational Forum is almost completely booked. We're working out the logistics for the featured speaker and we're about ready to go with the specialty speakers. We still need to work on the exhibits and then obtain volunteers for lot viewing and C4 table duty. C4 table duty sounds so mundane. But it's actually fun! You get a chance to get off your aching feet for a bit, greet visitors, and get to feel a part of the process. It is fun!

For those that still have a "05" on your mailing label, you haven't paid your "06" dues and this is your last issue of the C4 Newsletter. If this is an oversight, please send dues to Roger Moore ASAP. The job of treasurer is so demanding on a weekly basis, it's just not right to make Roger go after members for dues.

So much is presently happening in the bobby. I just received my issue of CNL (Colonial Newsletter) in the mail on Friday. It's always filled with excellent articles. The ANS is having its first of a series of "Discussions" this Wednesday. This one will be on the topic of CT Coppers and there will be over 30 attendees. Robert Hoge is moderating this forum and I believe it will be another ANS landmark event.

Authors are making good progress on their book manuscripts. The Fugio book needs a bit more work and will probably not be the next book published by C4. I think that most authors will agree that writing a manuscript and doing the research is fun and productive for about the first 80% of the manuscript. It's that final 20 % of research, pictures, contacts, permissions, etc. that is so difficult to complete. I have the greatest respect and admiration for authors and their works. Their work is what allows us to enjoy our hobby!

2006 is a C4 election year. There are no contested offices, though there will be one change (an outgoing VP will be replaced). One could take the lack of additional nominations as the membership being complacent, but I prefer to think that the membership is ecstatic with the performance of the Officers! I appreciate the existing Officers being willing to run for another two year term, and for those willing to accept such a position for the first time. We will install the new slate of Officers at our annual C4 convention.

Start making your reservations for Boston NOW!

Happy Hunting! Ray

## **A Machin's Mill 6-76A Overstruck on an Immune Columbia**

(Mike Packard)

In the middle of January 2006, I visited a friend who had recently moved. He mentioned that when unpacking, he found a number of 18<sup>th</sup> century British halfpennies he had purchased 15-20 years ago. He knew that I was interested in early copper and asked if I'd like to see if any were good.

So, I took the coins home. One of the coins was a Machin's Mill V19-87C, and another was a V6-76A. The others were contemporary British counterfeit halfpennies; I only felt comfortable with one attribution, an AK-144.

The V6-76A was interesting. It was dark and had an even porosity. Obviously, it had spent some time in the ground. It isn't really the kind of coin I prefer to collect because I don't like porous coins, but I did not have a 1776 Machin's and decided to make an offer on the piece. My offer was accepted. I asked if my friend knew where he got the piece or where it might have been dug; unfortunately, he did not remember where he got it and was sure he never knew where it was dug.

In studying the coin, I noticed that it was struck over a piece with the pointed rays Nova-type reverse. There was also the remnant of a date line on the obverse, which seemed strange. I was hoping that the piece was struck over a 1786 Vermont landscape, but there were too many elements in the rays. (This piece has 7 lines in each ray while the Vermonts only have 5.) By default, I decided it was struck over a Nova. I was aware that lots of colonial coins were struck over Novas, so this did not seem to be anything particularly unusual.

I kept trying to figure out what the undertype was and finally decided to ask the colonial-coins group on Yahoo. My question was simple enough: Do Machin's Mill pieces commonly come overstruck on host coins? I quickly found out that the answer was "No." A Machin's with an undertype is most unusual.

After I posted my question, I decided to look in Breen's Encyclopedia to see if any coins with the pointed rays reverse were paired with an obverse with a date line. I found one—an Immune Columbia. It had the date line over the date (through the RGIVS. on the Machin's die) and also has a crate on which the figure is seated. The impression of this crate is easily seen on the back of George's head. The Immune Columbia comes muled with two pointed ray reverse dies, one with 13 stars and one with 14. It is difficult to tell which was the host coin because the undertype fades out about two-thirds of the way to the rim. I cannot see an extra star (or the pellet that is also seen on varieties struck from this die).

According to Breen, the 14-star variety should weigh about 150 grains and the 13 star variety should weigh substantially less, about 117 grains. This piece weighs 108.4 grains. It may have lost some copper through the corrosion it experienced while buried; however, based on weights, I would tend to think it was struck over the 13 star variety.

Figure 1 shows this coin, while Figure 2 compares the obverse to that of an Immune Columbia.

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Figure 1. This photo shows the V6-76A overstruck on an Immune Columbia. The coin is oriented so that the bale can be seen on George's head, with the exergue line across the bottom of the coin. [I'd like to thank Steve Frank and Mike Ringo for their assistance in generating these photos -- editor.]



Figure 2. At the left is pictured an Immune Columbia and at the right is the obverse of the V6-76A of Figure 1, oriented and annotated to correspond with the left image.

## BATH METAL: COMPOSITION OF ROSA AMERICANA COINS

(Brian J. Danforth, Ph.D.)

Bath Metal is a brassy composition of zinc and copper, deriving its name reportedly from the English city in which it was developed.(1) Historically, brass was made by mixing copper with calamine, a form of zinc carbonate; then, when smelted in a process called cementation, the desired metal was created. Zinc as a distilled metallic is a more recent development, an observed process in India in the 1300's and in China by the 1400's where it was used to produce a variety of products including coins. By the 1500's, Europeans imported zinc from China where it was used to make decorative household items. In the 1600's, Europeans noted zinc forming in the crevices of their smelters, calling the substance "conterfeht" since it resembled tin although it was harder and less malleable, which led to its reference as a "half-ripe" metal. The Dutch called the metal speauter, which became known as spelter, which remained the British term for zinc until the 1930's. In Germany, the metal was called tutenag, which became tutanaigne in English.(2)

The establishment of the copper and brass industry in England started in the 1560's when Henry VIII undertook its development after losing control of Calais, the nation's last remaining possession in France, and its direct connection to European copper that was needed militarily. In furtherance of this initiative, Queen Elizabeth created two monopolies: (a) "Governors, Assistants and Commonalty of the Mines Royal," better known as the *Mines Royal* that held a monopoly on mining copper in most English counties; and (b) "Governors, Assistants and Society of the Mineral & Battery Works" commonly called the *Mineral & Battery Works* that held a monopoly to mine copper on land not possessed by the former company along with the right to make brass with calamine. Unfortunately, these entities were unable to compete with cheaper European imports; and, by the mid-1600's, they played an insignificant role in supplying the nation with copper and brass, a situation made worse by disruptions caused by the English Civil War of the 1640's.(3)

In 1660, the monarchy was restored and the extended royal family returned from exile in Europe. Of note was the arrival of Prince Rupert (1619-1682), Count Palatine of the Rhine and Duke of Bavaria, who was the nephew of Charles I. At the time, the nation was dependent on Spanish America, and to a lesser degree Africa, for its bullion to make coins. Domestically, some silver was obtained from mines located primarily in Wales. During the 1640's, Welsh silver was sufficient enough to justify the creation of the Aberystwyth Mint. Unfortunately for its future, this mint produced regal money during the Civil War, and that led to its subsequent demise. With the restoration of the monarchy, Wales again became an important source for silver, although a local mint was not reestablished. For the most part, the precious metal was not derived from deposits of silver ore. Rather, silver was a byproduct of refining lead. On average, it took a ton of lead to produce between five and ten ounces of silver. An additional element naturally found in Welsh lead ore was zinc, with a concentration of between three and ten percent. In the late 1660's, Prince Rupert became involved in Welsh mining that led in 1670 to the appearance of plumes on English silver coins as a provenance mark. This promotional



symbol denoted the reemergence of Wales as a provider of silver for the nation's money as well as distinguishing its contribution from specie supplied by the Africa Company (which displayed an elephant or an elephant and castle as its provenance mark).(4)

With the Stuarts back on the throne, there was a crucial need to strike a new national coinage depicting the restoration of the monarchy and replacing the despised coins made during the Commonwealth era. Recognizing a profitable opportunity, numerous potential moneyers submitted proposals to English authorities. In the end, the London Tower Mint was granted sole authority to strike the nation's bullion pieces. At first, production centered on making hammered coins; unfortunately, their weight varied coin-to-coin, and they could be easily clipped. Worse, it was easy to counterfeit the nation's handmade money. This was a problem that faced the Paris Mint in an earlier decade, and led to the modernization of French minting practices. In 1661, it was decided to modernize operations at the London Tower Mint by switching to the use of screw presses to make coins. For protection against counterfeiting, Peter Blondeau, who played a role in modernizing the Paris Mint, was invited to London, where he introduced a new technique to inscribe or grain the edges of coins -- a process that was beyond the limited capabilities of the common counterfeiter.(5)

Along with the initiative to strike regal silver and gold coins was the consideration given to producing farthings and halfpence, since there was an acute shortage of small change that was being met only by various unauthorized merchant tokens along with a host of pieces struck under the direction of towns throughout the countryside. This situation created a confusing array of tokens that many considered a hindrance to commerce. In the past, the production of farthings was conducted under patents granted to individuals, a practice that led to numerous abuses such as manufacturing lightweight pieces that could be easily counterfeited. Although the minting of regal coppers was considered and several trial pattern specimens were made, it was assumed production of coppers would not be undertaken directly by the government. In response, several promoters submitted requests to become the designated moneyer for the Crown.

As a decision awaited approval for an issuance of official farthings and halfpence, Blondeau's edge graining method was used on trial pattern specimens as a demonstration of the mint's proposed method to protect the integrity of a new copper coinage. Since Blondeau held a patent that prevented anyone from duplicating his methodology, Prince Rupert proposed to make small change using a new metal composition that he promoted as being beyond the capabilities of counterfeiters to duplicate. In partnership with Henry Howard, son of Lord Maltravers who was the patentee for the 'rose farthings' authorized by Charles I, they unsuccessfully requested permission in 1668 to make farthings and in 1669 to produce halfpence.(6)

The new metal promoted by Prince Rupert was a brass composition made of zinc and copper. Until that time, zinc was either imported or obtained domestically in small quantities as a byproduct of smelting various metals such as lead. Traditionally, brass was made by mixing copper with calamine (zinc carbonate), a common mineral available in England. The mixture of these elements varied with the percentage of zinc as the more

significant ingredient. In Prince Rupert's composition, the ratio was set at 25 percent zinc to 75 percent copper; this produced a rather golden brass, a color associated with alchemy of the 1500's and 1600's. According to alchemist lore, there were seven plants and seven metals (with calamine noted as "earth") capable of transforming copper into gold, even though there was an obvious metallurgical difference. The newly created mixture was initially named "Prince's Metal" and later became known as "Bath Metal."<sup>(7)</sup>

The Prince's involvement in metals stemmed from his affiliation with lead mining in Wales where extracted silver was shipped to London to mint coins. In addition, he participated in English smelting operations through his appointment as Governor of the United Companies that combined the extensive copper mining and brass production operations of the Mines Royal and the Mineral & Battery Works. This put him at the forefront of the attempt to revitalize England's copper and brass industry that had been left to decay since the Civil War. Given the economic philosophy of mercantilism that was espoused in a series of acts implemented by Charles II in the 1660's, there was a desire to lessen the nation's dependence on Europe for England's supply of copper. This dependency was most evident when authorities contemplated the issuance of farthings and halfpence to meet the nation's need for small change. It was obvious to all that in order to accomplish this task, the metal for the new coins had to be imported. As a component of the Prince's request to mint small change, he proposed to rely more heavily on domestic metals by mixing copper with zinc obtained from his Welsh mining activities. More significantly, the new process circumvented the monopoly held by the Mineral & Battery Works over brass production, as its charter was limited to the right to produce brass using calamine whereas the Prince proposed to use refined zinc, which was an unknown process in England during the sixteenth century when the monopoly was created.<sup>(8)</sup>

Although many petitioned the Crown in the 1660's to obtain the right to produce small change, the London Tower Mint focused on producing silver and gold coins, and introduced an increasing supply and variety of new coins to both mark the restoration of the monarchy and replace the despised coinage of the Commonwealth era. When a decision was finally reached in 1672 to issue coppers, it was decided to reverse prior practices and allow the London Tower Mint to produce the new money. In spite of the proposal made a few years earlier by Prince Rupert, it was decided to import copper planchets from Sweden for the new coinage. However, within a short time, the activities of counterfeiters threatened the integrity of the new coins, which led to the cessation of striking them in 1675. Subsequently, alternative proposals were submitted to use tin to mint farthings and halfpence. This switch to tin had two significant advantages: first, it would use an abundant domestic metal, thereby negating the necessity of importing copper from Sweden, which was contrary to the principles of mercantilism; and second, it would aid the economically distressed domestic tin industry. The use of tin to produce the nation's small change began in 1684 and lasted until various abuses led to a return to copper in 1694. In that year, a patent was granted to the English Copper Company to supply the mint with 700 tons of copper planchets for striking farthings and halfpence over a period of seven years.<sup>(9)</sup>

The passage of the Mines Royal Act of 1689 finally ended the monopoly held by the Mines Royal and the Mineral & Battery Works over copper mining and brass production in England. Slowly, the nation's copper and brass industry emerged from dormancy. To stimulate further development of the copper industry, additional outlets were proposed such as the use of copper in coinage. In 1701, the concept of using mixed metals in manufacturing small change resurfaced when Samuel Davis submitted a request to England's Commissioners of the Treasury that he be granted the right to strike farthings and halfpence for the American Plantations. Avoiding any potential conflict with the mint's control of money, Davis proposed the London Tower Mint as the originator of the pieces. The rationale for this proposal was the reliance of the colonies, especially the islands in the Caribbean, on Spanish-American money that was cut into sections to make change.(10) Davis offered a coinage that would be distinctive to the colonies and of such weight as to assist in its retention in the Plantations:

...The proper remedy is to Coin halfe pence and pence of Copper or a Mixed Metall, and of halfe ye value the English Small Money is made, with severall Mottoes or Devices for ye Severall Colonys, and to Order them to pass only in the respective Colonys for which they shall be Appointed, viz. one Sort for all the Colonys upon the Continent, another sort for the Island of Barbadoes, a 3<sup>rd</sup> sort for Jamaica, and a 4<sup>th</sup> Sort for all the Leeward Islands...This Method will keep this Money within the respective Colonys, and...If his Majesty will please to order the Coining such half pence and pence, and to enforce the passing of them by a proclamation, It will be a great accommodation to all the plantations....(11)

The main concern with the proposal pertained to the weight of the coins, which mint officials recommended be adjusted in order to conform to a standard of intrinsic value as employed by the mint in producing regal coppers for domestic consumption. Davis' proposal was never approved for unknown reasons, though there were inherent problems with the mint's recommendation, which would allow the coinage to "flee" the colonies. Just as important, this recommendation would have negatively impacted Davis' profits, creating a disincentive to undertake the venture.(12)

While Davis did not specify the composition of his mixed metal coins, a more telling proposal appeared in 1713 when Charles Tunnah and William Dale submitted a request to the English Treasury to make brass farthings and halfpence. Their timing seemed appropriate since no regal small change was made during Queen Anne's reign, which created a shortage that was hindering trade in local markets. Competing proposals focused on producing copper coins, which many felt would lead to a repeat of the problems encountered with counterfeiters in the 1690's. Addressing this concern, Tunnah and Dale proposed a coinage that would be distinctive and more difficult to replicate by producing pieces that contained sufficient zinc to have a golden surface. In effect, the moneyers offered to use a composition similar to Prince's Metal or Bath Metal. Unfortunately, their stress on the gold-like color of their coins generated concern among officials at the London Tower Mint who opposed the project:

In Obedience to yor [your] Lordps [Lordships] Order of Reference upon the annexed Memorial of Mr. Charles Tunnah & Mr. William Dale for coyning in ten years a thousand Tunns [Tons] of half pence and farthings of an artificial metal wch [which] touched like ordinary gold...it may be dangerous consequence to encourage the making of an artificial metal which toucheth like gold, & is used in making sword hilts & and other wares in imitation of gold. The half pence made of this metal, & melted down with a little fine Gold, may make a composition very dangerous for counterfeiting the Gold moneys...All wch [which] reasons incline us to preferr a coynage of good copper according to the intrinsic value of the metall...(13)

The next notable proposal to create mixed metal coins came in 1717 when George I decided to introduce a series of coppers as part of his coinage to denote his reign and the Hanoverian line of succession to the English throne. Several proposals were submitted, including one by William Wood. Unfortunately for Wood, it was decided the London Tower Mint would prepare the new farthings and halfpence. In addition to his attempt to become the moneyer for George I coppers, Wood in 1717 prepared a limited number of specimens that have an association with the Rosa Americana series as noted by Sylvester S. Crosby based on the metal and stylistic similarities between these pieces and the latter Wood's coinage for the American Plantations. (Walter Breen questioned this premise, contending that stylistic comparisons lacked interpretive merit.) Crosby considered the existence of these specimens as the reason Wood was able to quickly start production of his coinage for the colonies when finally granted a patent to do so. In the 2005 sale of specimens in the Ford Collection, they are listed as pre-patent patterns for the Rosa Americana series of which a total of 5 halfpence, 14 pence and 3 twopence are known to exist.(14)

The pattern pieces were produced in a brass or brassy alloy that is consistent with Bath Metal. In the Ford Collection, the narrative description of Wood's 1717 coins notes their color as ranging from a "rich brown color" to a "deep golden brown" -- hallmarks of Bath Metal.(15) The amount of zinc in the mixture affects the color of the coins, and the additive produces pieces ranging from brassy or golden brown to deep green.(16) At the time, there was no known test to determine the purity of Bath Metal. The standard test for coppers was given by Isaac Newton, chief administrator at the London Tower Mint, in his 1712 report that stated copper coins when heated red hot should spread thin under the hammer without cracking.(17) The composition of Bath Metal as used in Rosa Americana coins is defined in Breen's *Encyclopedia of U.S. and Colonial Coins* as consisting of 75 percent copper, 24.7 percent spelter [zinc] and 0.3 percent silver. Breen stressed the presence of silver as a possible attempt to inspire confidence in the coinage since it had no meaningful monetary value. However, traces of silver were commonly found in English metal deposits of the era. Other writers present different percentages for the amount of zinc in Bath Metal, stating that it could be as low as 17 percent. At its upper limits, the composition could not exceed 28 percent zinc. Beyond that point, the zinc had to be free of impurities, which was not achievable technologically at the time. Further, the terms tutanaigne and spelter imply less than pure zinc as the adjectives

“crude” and “impure” were associated with this form of zinc in the early eighteenth century.(18)

In Wood’s 1722 patent to mint 300 tons [defined as the outdated British ‘long ton’ weighing 2240 pounds rather than the current ‘short ton’ of 2000 pounds] of halfpence, pence and twopence for the American Plantations, the term Bath Metal is not used. Rather, the new composition is described as follows:

...Wood hath humbly represented to his Majestie that he the said William Wood hath Invented a Composition of mixture consisting partly of fine virgin Silver partly of superfine Brass made of pure Copper and partly of double refined linck [zinc] otherwise called Tutanaigne [German derivative for zinc] or Spelter [Dutch derivative for zinc] so that a mass or peice [piece] of fine metal made of such mixture or Composition and weighing Twenty ounces Averdupoiz [measure of weight] doth contain one penny weight Troy of fine virgin Silver fifteen Ounces Averdupoiz of fine Brass and the Remainder of the said peice of Twenty Ounces Averdupoiz is made of the said double refined linck otherwise called Tutanaigne or Spelter...(19)

It is interesting to note the manner in which Wood defined the quality of the various metals used in minting the Rosa Americana series. Calling the copper “pure” implied significance in light of Newton’s 1712 mint report that had recommended future farthings and halfpence be made of pure copper. This recommendation was tied to the need to have coins of intrinsic value to avoid the abuses endured during the issuance of William III farthings and halfpence, which were deemed to consist of less satisfactory copper. This standard was unrealistic given the limited technology of the 1720’s where impurities and traces of tin appeared in copper that was at best about 98 percent pure. Fortunately for the Rosa Americana minting process, tutanaigne contained traces of tin that facilitated rolling of the copper sheets to the required thickness to produce planchets. The quality of the new composition was further promoted by calling it “fine metal” or “superfine Brass” and by calling its scant hullion content “fine virgin Silver,” which also conveyed a sense of purity and intrinsic value. To further ensure the quality of the metal composition, Wood stipulated that the new metal satisfied Newton’s test of fineness: “fine metal...when heated redhot will spread thin under the bammer without Cracking...” To guarantee this standard, Wood stated he was prepared to take an oath confirming the “Quality and Goodness” of the metal composition. This phraseology was important in order to avoid any claim that the metal contained impurities that could have caused interested parties to oppose the project on the basis that the new coins lacked intrinsic value.(20)

As for the use of zinc, it is unknown by what means Wood obtained this metal for his Rosa Americana coins, other than the acknowledgement that it was derived domestically. It could have been obtained in small amounts as noted by English smelters since the 1600’s in the crevices of their furnaces as they refined copper and lead. The brass he proposed to make could also have been derived from calamine, which was the traditional method. As of 1720, Wood had access to extensive deposits of calamine due to obtaining

mining rights in 39 of the 53 counties in England and Wales for the extraction of gold, silver, lead, tin, copper and all other minerals including calamine from the Mines Royal and the Mineral & Battery Works. After receiving these rights, Wood embarked on a highly unsuccessful speculative project to become a leader in England's expanding metal industry, as outlined in the following promotional broadside:

They have...at present on Foot, some of the best Iron-Works in the Kingdom... Forges for refining and drawing out Iron into Bars; a Slitting-mill, to roll, slit, and prepare the Iron for its several Uses in Manufacture...and furnish *Bristol* and *London* with several Manufactures...They also have very good Copper and Lead-Mines, with Furnaces for smelting, making, and refining the abovesaid Metals...Also the best Conveniences for making Brass...they have resolv'd to improve the Iron Trade, as much as possible, by purchasing, or taking upon Lease all such Lands, in all convenient Places, that can be found and had. And, for that Purpose, have encreas'd their Number of Partners and Shares, that they may at all times be able to raise such Sums of Money, as shall be necessary for so great an Undertaking...And they propose to give a better Price for Ores, than is at present, and yet sell the several Metals cheaper...(21)

At the time Wood received his Rosa Americana Patent, technological advances were underway in England that would eventually make the nation a leading producer of refined metals. The direct refining of zinc is reported to have been achieved in 1717 by Dr. John Lane, a Bristol chemist involved in copper smelting, who had established the Swansea Copper Works in the Neath Valley where Wood conducted mining operations. In 1720, Humphrey Mackworth, another copper smelter operating in the Neath Valley, was involved in reducing zinc to make brass. Mackworth was also involved in politics in the county of Shropshire where Wood had served as Receiver-General for land taxes, an important political position that assured interaction between the two ironmongers. Their affiliation is further illustrated by a family member, Thomas Mackworth, becoming involved with Wood a few years later as a partner in the Company of Ironmasters of Great Britain, which was at the center of Wood's endeavors to produce malleable bar iron.

Further popularizing the use of zinc was the contribution made by London's Christopher Pinchbeck (1670-1732). In 1720, he introduced his use of zinc as a component of a new mixture of metals for various products he sold as one of England's noted 'toymen' or producers of inexpensive metal items. He was known for manufacturing affordable medalets illustrating various historic events in response to the public's desire for facsimiles of official medals struck in bullion having a cost beyond the reach of the average person. In addition, he produced inexpensive gold-like jewelry and applied his technique to make such popular items as cane handles, watch chains, sword hilts and a host of other items. The hallmark of Pinchbeck's invention was a gold-like metal that he created by mixing zinc with copper to create a brass compound similar to Bath Metal. In 1722, Roger Moore introduced a new method to purify and refine metals by means of inserting more air into blast furnaces, which had similarities to Wood's invention for

refining metals in his “Air Furnace” that became the focus of his metal making activities in the 1720’s.

Thus, it can be reasonably assumed that Wood was aware of the technological advances being made in distilling zinc, which comprised an important ingredient in Bath Metal. However, the impact of these discoveries is not clear, since the first patent for directly distilling metallic zinc from calamine was granted in 1738 to William Champion, a noted inventor and smelter of metals.

Against this backdrop of new methodologies associated with zinc, Wood introduced his coinage for the American Plantations, claiming, as others before him, that he had created a new metal composition.(22)

According to the terms of the Rosa Americana Patent, Wood asserted he had “Invented a Composition” being a new mixture consisting of “double refined linck [zinc] otherwise called Tutanaigne or Spelter.” The use of the term “double refined” implies that some of the impurities traditionally found in tutanaigne or spelter were removed. The phraseology also indicates that Wood intended to derive zinc by an improved methodology associated with refining the metal. This aspect of his methodology awaits further research. In the end, Wood produced a coinage that had a golden color although he did not promote his money based on such appearance, as Tunnah and Dale had done in 1713. He thereby avoided the controversy Tunnah and Dale encountered due to claims that they had violated the anti-counterfeiting law of 1697 that stipulated:

...whereas several mixtures of metals had been invented in imitation of gold and silver, and blanchd copper was principally made use of in imitation of silver, and seldom, if ever, for any bonest or good purpose, it was therefore further enacted, that if any person should...blanch copper for sale, or mix blanchd copper with silver, or knowingly buy or sell, or offer for sale, hlanchd copper alone, or mixed with silver, or any malleable composition or mixture of metals, which should be heavier than silver, and look, and touch, and wear like standard gold, but be manifestly worse than standard...then every such person, being convicted, should be deemed guilty of felony, and suffer death as a felon....(23)

By using Bath Metal for the Rosa Americana series, Wood introduced a distinctive appearing coinage that was noted by contemporaries. As reported in Boston newspapers in 1722, the coinage was positively described as “fine mix’d Metal, for the use of His Majesty’s Dominions in America...[and]...made of a beautiful compound Metal” (24)

Unfortunately, the controversy Wood encountered in Ireland with his Hibernia coppers led to the surrender of his patent to produce farthings and halfpence for that Kingdom. Although there is no known record of a similar fate in regard to his coinage for the American Plantations, the venture was eventually abandoned as the moneyer turned his attention to his pursuit of producing malleable bar iron using coal, a process that increasingly became the sought after prize among ironmongers of his generation. Based

on a patent he received in 1726 in conjunction with his son, Francis, Wood focused on his 'Air Furnace' technology to make malleable bar iron with coal. While this technique generated more heat than previous procedures and was successful in making high quality pig iron and even bar iron that was acceptable for making certain metal products, it was insufficient to produce quality malleable bar iron for general applications since it was unable to beat iron ore sufficiently at its core, thereby rendering it somewhat brittle. Although the venture was continued by the heirs appointed to oversee the father's enterprises, the project was a failure that led to the bankruptcy of two of Wood's sons, William, Jr., in 1732 and Charles the following year.(25)

Wood described Bath Metal as a new composition invented by him. Obviously, this was an overstatement since the use of zinc to make brass money was initially introduced in England by Prince Rupert, although after his failed attempt to become a moneyer in the late 1660's, the Prince lost interest in promoting its potentiality. In any event, the percent of zinc in Bath Metal varied among the various promoters of mixed metals of the era, which enabled each to claim the creation of a new composition by merely altering the formula. Wood's contribution appears to have been in advancing the process of refining zinc as noted in the Rosa Americana Patent. As in all his endeavors as an ironmonger, his main aim was to promote the development of England's copper and brass industry to enable the nation to become less dependent on imports from Europe, which was consistent with the economic principles of mercantilism that he supported. In this context, his role as a moneyer was secondary although his contribution to numismatics led to the creation of an interesting series of coins for the American colonies.

## REFERENCES

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2. E. J. Cocks and B. Walters, *A History of the Zinc Smelting Industry in Britain* (London, 1968), pp. 2-5; Henry Hamilton, *The English Brass and Copper Industries to 1800* (New York, 1967), p. 334.
3. Hamilton, *op. cit.*, pp. 1-20.
4. C. E. Challis, *A New History of the Royal Mint* (Cambridge: England, 1992), pp. 281-83; Coincraft's *2000 Standard Catalogue of English and UK Coins 1066 to Date* (London, 1999), pp. 237-38, 525. Prince Rupert's career after the restoration of the monarchy encompassed various commands in the royal navy, serving with distinction in the war against the Dutch in 1672 leading to his appointment as First Lord of the Admiralty in 1673. In addition, he served on the King's Privy Council, made Governor of the United Companies in 1668 and Governor of the Hudson Bay Company in 1670. In addition to Bath Metal, his inventiveness extended to experimenting with making gunpowder, gun boring and casting gunshot.
5. For a detailed discussion on the important contribution Blondeau made to English minting technology and the production of the St. Patrick series, see: Brian J. Danforth, "St. Patrick Coinage" *The Colonial Newsletter* (December, 2002), pp. 2371-2402.
6. Thomas Snelling, *A view of the copper coin and coinage of England...*(London, 1766), p. 36; Patrick Morrah, *Prince Rupert of the Rhine* (London, 1976), pp. 390-91.
7. Cocks and Walters, *op. cit.*, pp. 4-6. While in British terminology, calamine is defined as zinc carbonate, in the United States, it is referenced as zinc silicate.



8. Hamilton, *op. cit.*, pp. 57-61.
9. For additional information on the various warrants issued for the production of farthings and halfpence during this timeframe; see: Challis, *op. cit.*, pp. 746-49. It should be noted that in 1679, a limited production of farthings were issued as a means to resolve a contractual dispute between the London Tower Mint and its supplier of Swedish copper. This mintage depleted the remaining inventory of planchets imported from Sweden that was held in storage since the cessation of production in 1675.
10. Sylvester S. Crosby, *The Early Coins of America* (New York: reprint, 1983), p. 140.
11. *Ibid.*
12. *Ibid.*, p. 141.
13. William A. Shaw (ed.), *Select Tracts and Documents Illustrative of English Monetary History 1626-1730* (New York: reprint, 1967), pp. 164-65.
14. Crosby, *op. cit.*, pp. 145-47; Walter Breen, *Encyclopedia of U.S. and Colonial Coins* (New York, 1988), p. 23; Stacks, John J. Ford, Jr. Collection: Part IX (May, 2005), pp. 69-73.
15. Stacks, *op. cit.*, pp. 69-73.
16. *Ibid.*, p. 43.
17. C. Wilson Peck, *English Copper, Tin and Bronze Coins in the British Museum 1558-1958* (London, 1964), p. 175.
18. Breen, *op. cit.*, p. 22; Hamilton, *op. cit.*, p. 333. Mossman stated Wood's Bath Metal contained 20 percent zinc; see: Philip L. Mossman, *Money of the American Colonies and Confederation: A Numismatic, Economic and Historical Correlation* (New York, 1993), p. 135.
19. Philip Nelson, *The Coinage of William Wood for the American Colonies* (The Numismatist: reprint, 1962), p. 626. Rare specimens of Rosa Americana coins are also struck in copper, possibly tin or tutanage (tutanaigne), and silver with the latter as possible presentation pieces; see: Breen, *op. cit.*, pp. 23-27. For a discussion on the issue regarding the tonnage for the Rosa Americana series; see: Brian J. Danforth, "Rosa Americana Tonnage: Revising Breen" *The C4 Newsletter* (Winter, 2004), pp. 17-33.
20. Nelson, *op. cit.*, pp. 626-27; Peck, *op. cit.*, pp. 175, 609; Mossman, *op. cit.*, p. 135.
21. *The Present State of Mr. Wood's Partnership* (Broadside, 1720). Wood may have been assisted by other ironmongers in this venture.
22. J. M. Treadwell, "William Wood and the Company of Ironmasters of Great Britain" *Business History* (July, 1974), pp. 19, 105-8; Cocks and Walters, *op. cit.*, p. 7; Hamilton, *op. cit.*, p. 339. Wood along with his son, Francis, received a patent in 1726 for the new 'Air Furnace' technology. Lane was a relative newcomer to copper smelting, establishing his first smelter in 1708. Mackworth (1657-1727) was an early participant in the revival of England's copper industry, creating the Company of Mine Adventures in 1695, which promoted the use of coal as an alternative to increasingly expensive charcoal for smelting metals. Mackworth had access to extensive coal deposits through his wife's inheritance.
23. Rogers Ruding, *Annals of the Coinage of Great Britain and its dependencies* (London, 1840), vol. II, p. 52.
24. *Boston Gazette*, September 17, 1722; *Boston News-Letter*, October 3, 1723.
25. Michael W. Flinn, "William Wood and the Coke-Smelting Process" *Transactions of the Newcomen Society*, vol. XXXIV (1961-1962), pp. 61-66; Treadwell, *op. cit.*, pp. 111-12.

## THE AMENITIES OF COIN COLLECTORS

(Roger S. Siboni)

This represents the final section of a three-part series that was introduced in the Fall 2005 issue of the C4 Newsletter. The series was republished in the inaugural issue (Volume 1 Number 1, January 1908) of Mehl's *Numismatic Monthly*. The series was previously published by Spink & Sons in the mid-late 19<sup>th</sup> century in their *Numismatic Circular*, and was a translation of a chapter added to the Third Edition of Comm. Francesco Gneecchi's *Monete Romane*. What was true over a century ago remains true today.

### III.-Correspondence, Scientific Discussion

The serious collector is under the necessity from time to time of expressing his ideas, and, as there are still many questions awaiting solution, when he has begun to study any one of these he desires to add his contribution. Hence arises the necessity first of all of intercourse with other collectors or with museums, then of scientific discussion in the periodicals. Whatever study may be taken up there arises the necessity of knowing what examples exist in other collections, and what is not to be found in one's own.

Every collector can address himself to a catalogue or to a museum, making inquiries as to deciphering inscriptions or impressions of coins.

On applying to private persons one ought to be particular to explain the aim in view of making your request, so as to avoid encroaching on any similar work that our colleague may have begun on his own account, or have had the intention of doing, though he may not have yet begun it.

All requests should be replied to promptly. It is always well to grant all that is within one's power except in the case of requests which approach a field already taken into consideration, in which case a justifiable refusal is in no wise discourteous, and it would be wrong to consider it an affront.

However, replies whether affirmative or negative, should always be prompt, because nothing is so crushing as to receive no answer, and there is no need to do to others what one does not desire oneself.

To simple correspondence there follows scientific discussion, which is the most effective element progression in all knowledge that is not possible but based chiefly on induction. It is chiefly in this discussion that the good education of the expert appears.

Discussion is good, it is even a very good thing, but it is necessary to adhere scrupulously to the rules of politeness and courtesy, and this is not always easy. Discussion ought to be to the point, courteous and above all, objective and impersonal. It should relate exclusively to the argument and never to persons. Right is generally a little on both sides. It may occasionally be entirely on one side, but that rarely happens, and it does not imply

that he has less claim to the respect of his adversary. On another subject he may be in the right - *hodie mihi cras tibi*- and even in this it may be that the opinion pronounced today to be wrong, after fresh study or by means of elements of judgment, may tomorrow rise in honor and be declared triumphant.

For these reasons each of the two parties ought to esteem each other and show it by courtesy of manner and by abstaining absolutely from I will not say insults, but from not a too triumphant tone of victory, from too thorough-going condemnation of an adverse opinion, and especially from that suggestion of irony which always gives offence and never brings about any good practical result. When the discussion instead of being objective becomes personal, it can only sow hatred and disgust, turn the disputants from fruitful study and result in nothing useful to science. The few rules of courteous behavior which I have shortly pointed out form the chivalry of the collector, and are worthy of attention because a slight deviation from them may produce deplorable irremediable consequences.

In order to inspire every one with whom this is likely to have dealings with the fullest confidence, a serious collector must surround himself with an aureole of honesty, fair play and courtesy. He must take every precaution to establish and maintain in regard to his name and assured reputation, and that is not done without a rigorous and continual observation of all the rules of chivalry and gentlemanly conduct.

CONSIDER EXHIBITING AT C4. Anyone interested in learning more about exhibiting at the C4 convention in Boston is invited to contact me. Exhibit cases are available for the 2006 convention. Exhibiting is a fun way to share and enjoy the hobby. Exhibits are non-competitive (no judging or awards), and everyone has coins and related material others would enjoy seeing. Exhibiting is not only for those with high grade or exceptionally rare coins. Such material is hard to coax out of safe deposit vaults, anyway. If you'd like to discuss exhibiting, please contact me via [buell@vectrafitness.com](mailto:buell@vectrafitness.com) or [REDACTED] Thanks, Buell Ish, C4 Exhibit Chairman.

## **KING GEORGE I INDIAN PEACE MEDAL FOUND IN NEW JERSEY**

(Don Hartman)

In 1979 I was on a camping trip in the Pinelands of New Jersey and one of my hobbies at the time was collecting worn quartz crystals called locally "Cape May Diamonds." On this trip I was walking on a very sandy road looking for these "diamonds" when I spotted a big copper coin lying in the sand on the side of the road. At the time I had no idea what I had found, it looked like a foreign coin and I thought it might be Roman. After all, it had GEORGVS II REX on it and the date looked like 7740, which really threw me a curve. I took this coin to the local coin shop and the owner brushed me aside saying, "Oh, that's just a British King George copper, they aren't worth anything, they are not even American!" Of course I also found out that the date was 1740 and not 7740.

That was my introduction to Colonial coins. Interestingly, by that time I had built a metal detector from a Heath kit, so, of course I went back to that spot with it in hopes of finding more, but that was not to be. So I officially started metal detecting in 1979 thanks to that "eyeball" find of the 1740 King George II Halfpenny.

Metal Detecting, as a hobby has been a passion for my son and me for more than twenty-five years. During this period each of us has found some interesting and outstanding coins, buttons, artifacts and jewelry.

I mention my son in this article because if it weren't for his great interest in the hobby and his outstanding abilities to research and find out so much information about the history of our part of New Jersey (the southern pine barren region near Atlantic City), I would not have been as successful as I have been in this hobby. I feel very fortunate to live in an area that was booming during the revolutionary war days up to the mid 1800's thanks to the iron industry, which flourished in our area during that time. After the mid 1800's, the decline of the availability of iron ore in New Jersey sounded the death knell for the area.

My son has a few great finds but his most outstanding find was a rare coin that, initially, because of its condition, we didn't even believe to be collectible. However, years later, thanks to C4 members, he found the coin to be rare and even valuable. The coin he found in Southern New Jersey was a Vermont Immune Columbia. I was with him when he found it; as a matter of fact he was using my old detector on that cold winter day. The field where his Vermont was found has yielded two other Vermont Coppers as well.

In 1994, in Cape May County, NJ, I found a "Unique" button that was known to exist, but none had ever been found. It was a military button known as a USTE button c1820 (Albert's TE 1), for the United States Topographical Engineers, a predecessor of the Army Corp of Engineers.

I also have found a lot of Colonial era coins, from William III Halfpennies to state coins. One of my best coin finds is a 1793 Half Cent which I found in a field lying on top of the ground, and another was a nice 1794 S19a Liberty Cap Large Cent.

Now, with more than 25 years of metal detecting and researching Southern New Jersey's history, pouring over numerous maps, articles, and anything to do with anything in the 18<sup>th</sup> or 19<sup>th</sup> century, it has been getting harder and harder to find a place to hunt for older artifacts. The Internet has provided unlimited opportunities for research and I have used it to its fullest.

I was looking at an 1895 map of an area near a 19<sup>th</sup> Century Iron Furnace not too far from home -- I was interested in a specific area near it that I had not visited much. The 1895 map showed some promise of habitation, but not enough evidence to pique my interest -- that is, until I noticed a 1948 map for the same area. That map showed that approximately seven homesteads were located along an old dirt road, yet I knew from driving by that no homes have existed there since I have lived in New Jersey. So I decided to explore the area the following day.

The next day I arrived at the site not knowing where to begin to look until mud puddles along the road in front of me provided a clue. The area to my left was high dry sand-dune type of land which was bordered by a typical cedar swamp. I knew from my experience that old homesteads were always near a source of water and usually on the higher ground, so this looked like a good place.

I was expecting to find artifacts from the 19<sup>th</sup> and early 20<sup>th</sup> century based on the fact that down the road was a major 19<sup>th</sup> century iron furnace and nearby was a 20<sup>th</sup> century cranberry bog. To my surprise, my first find was a pair of old pewter spoon bowls. My interest in the site immediately increased when I realized I was at an older homestead than previously thought.

Not long after finding the spoons I got an excellent target reading with my Minelab Explorer XS. I knew without a doubt I had a good target to dig. When a large brown disk appeared in my dirt pile, I could not believe a King George colonial coin could be so big. It was then I realized it was not a coin, but probably a medal of some type. I knew then I had something special but, with the condition it was in, I wasn't overjoyed. I continued my hunt and started finding old 18<sup>th</sup> century buttons, then a thimble and, to top off the hunt for the day, two Spanish half real pieces, one a Carolus III and one a Carolus VIII. All these items were in an area of no more than 400 square feet.

I posted my finds for that day on a metal detecting forum, and asked if anyone knew what the large, approximately 40mm in diameter, King George copper was. I received no replies. I also posted the find on a United Kingdom forum hoping my British friends might help me with the identification. But I still received no replies. I began to suspect that I had found an Indian Peace Medal.

I went back to the site the next day and found another seven buttons, all from the 18<sup>th</sup> century. I also found a nice 1723 King George I Halfpenny.

On my third visit to the site, my son accompanied me. We found a number of 1700-era buttons and some unfired, cast .338 colonial buckshot. To top off the day we dug three William III halfpennies, one dateless do to wear, and the other two dated 1699 and 1700. The 1700 and the dateless one appear to be cast counterfeits.

When I returned home that day I sent an e-mail to a C4 friend, who asked on the Colonial Coins forum if anyone could identify the medal I had found earlier. It was identified as a King George I Indian Peace Medal of c1714-20 (Betts-165). Though this was a great find for me, I eventually decided to consign the medal for sale, and it was auctioned as part of *The Medio Collection* sale conducted jointly by Stacks and ANR in June 2004 (Lot #2741).

I also documented all the finds at this homestead, which actually consisted of two small areas of habitation. I was lucky in that this site was relatively uncontaminated with modern day junk and almost all the items recovered were period pieces.

The site at which this medal was found is unusual in that the times of occupation seem to have occurred at two different periods. However, it is possible that it was occupied only in the 1790's for a short period, but the inhabitants were using much older items and coins. The site sits on a slight rise in elevation on sandy loam (ancient sand dune), but it is adjacent to a cedar swamp. It appears to have consisted of two small dwellings, perhaps just lean-tos or crude log cabins that were approximately 150 feet apart. I found no signs of brick or stone, which is prevalent in so many of our earlier homesteads; only at the oldest sites have I found no sign of brick or stone. I did find a number of different sized rosehead nails, but not as many as one would expect if they were dwellings of substantial size.

I designated the two sites as Site A and Site B; the artifacts found were within very small boundaries of the sites themselves. Stray finds outside the immediate area did not occur and in-between the two sites no artifacts were found, all this leading me to believe the sites were occupied for a short time, perhaps only for a year or so.

The site could have been a hunter/trapper shelter, or maybe an early sawmill worker's home. There was a major iron furnace nearby; however, it did not come into existence until 1801. There was a swill at the furnace site as early as the 1750's, so the sawmill worker theory seems defensible. The nearby furnace site was active as a furnace and later as a paper mill from 1801 till late 1800's and I found no artifacts consistent with that time period.

I have concluded that this site must have been occupied for a short period prior to 1800, since none of the artifacts were later than the 1790's. Further, I believe the inhabitants could not have been Indians, since by the late 1700's all were on the reservation in nearby Brotherton, Indian Mills, NJ. So it is probable that there was a

sawmill nearby that originated in the mid 1750's. However it is possible that the medal could have been dropped by an Indian since they were mentioned in the diaries of the nearby iron furnace as passing by the area as late as 1813 on their way to and from the reservation.

The following artifacts were recovered by metal detector from depths of 2 to 10 inches in sandy soil. No topsoil exists due to the barren, acidic, sandy soil of the area. The sand is known locally as "sugar sand."

The dates of recovery are from September 29, 2003 to October 16, 2003. I did return to the site in the fall of 2004 and dug out a nearby clam refuse pit. No metallic artifacts were in the pit, indicating Indians may have used it.

The following items were recovered at Site A:

King George I Indian Peace Medal  
Coin, Carolus III Spanish Half Real Unreadable date  
Coin, Carolus III Spanish Half Real Unreadable date  
Thimble  
Thimble, end missing  
Trigger Guard, Partial, Musket type – 4 pieces  
Button, 15mm, Cross button, possible 1720's Spanish Cleric?  
Button, 22mm, Civilian design type, possible Spanish 1790's  
Button, 28mm, plain  
Button, 26mm, Tombac, plain, broken  
Button, 18mm, plain  
Button, 17mm, plain  
Button, 18mm, Tombac, plain  
Button, 18mm, Tombac, plain  
Button, 18mm, plain  
Button, 19mm, Tombac, plain  
Button, 21mm, plain  
Button, Fragment, Tombac, est. original size 24-25mm  
Button, 15mm, backmark Treble Gilt, plain  
Cufflink, 15mm x 10mm, Oval shape, design worn, beaded border  
Buckle, heavily encrusted, unknown type  
Spoon bowl, Tablespoon size – Pewter 80mm x 44mm  
Spoon bowl, Tablespoon size – Pewter 80mm x 44 mm  
Spoon bowl, Teaspoon size – Pewter  
Spoon handle, partial – Pewter  
Spoon handle, large, heavily encrusted, could be a knife  
Decorative broken back plate – Iron  
Iron pot pieces, 6 each assorted sizes, one with leg attached  
Iron pot leg, different from above pot  
Oxen shoe – Iron  
Mule/Horse shoe – Iron  
Assorted unknown iron pieces – 6 each  
Rose head type nails, 48mm 7 each – more left in the ground  
Rose head type nails, 70mm 2 each – more left in the ground

Buckshot, Cast, .32 Caliber – several pieces  
Buckshot, Cast, .35 Caliber – several pieces  
Buckshot, flattened – several pieces  
Flat lead – several pieces  
Clam Shell fragments  
Brownstone type pottery shards

The following items were recovered at Site B:

Coin, 1699 William III British Halfpenny  
Coin, 1700 William III British Halfpenny  
Coin, William III British Halfpenny, worn smooth,  
Coin, 1723, King George I British Halfpenny  
Buckle, Shoe, Spanish, 1720 era (verified by John Powell, curator for Spanish  
Artifact Museum)  
Button, 15mm, Continental Light Dragoon, white metal or lead  
Button, 15mm, design unrecognizable  
Button, 16mm, Tombac, plain  
Button, 17mm, plain  
Button, 17.5mm Tombac, plain  
Button, 22mm, Tombac, plain  
Button, 22mm, Tombac, plain  
Button, 15mm, approx., Pewter, rotted  
Button, 15mm, Tombac, plain  
Button, 15mm, Tombac, plain  
Button, 15mm, Tombac, plain  
Button, 15mm, Tombac, plain  
Button, flat, 20, backmark of wreath and stars  
Round musket ball, unfired, .36 caliber, with casting sprue attached  
Round musket ball, unfired, .36 caliber, with casting sprue attached  
Round musket ball, Chewed, .36 caliber  
Round musket ball, .36 caliber 5 each  
Lead, flat piece with hole, approx 55mm in length  
Rivet, 9mm  
File, triangle type, broken, heavily encrusted  
Bolt, threaded, heavily encrusted  
Screw, Common, blunt end, heavily encrusted  
Iron triangle piece, unknown, 70mm long  
Soft metal unknown object, 68mm long, design of Hearts and other  
unknown design 2 each, possible part of a pocketknife.  
Iron Pot pieces, 3 each  
Iron flat piece, unknown use, thin, with a drilled hole  
Iron piece, approximately 111mm in diameter, with offset edge, unknown use  
Iron piece, similar to above but a partial piece  
Stone, broken piece, possible Indian artifact, and no stones of this type in  
the sugar sand.  
Clamshell fragments, scattered about  
Lead, a melted blob  
Glass, fragment, dark green  
Numerous small-unknown iron pieces



Refuse pit, nothing but clamshells, almost all unbroken, perhaps up to 50 or more.

In conclusion, Site A (Figure 1) was a wonderful discovery for me. It sure isn't much to look at, but it did produce a variety of artifacts giving us a glimpse into the past.



Figure 1. Site A.

Figures 2 and 3 show the actual Peace Medal and compares it to one in unexcavated condition. Figure 4 pictures artifacts found during the site exploration. Figure 5 is self-explanatory!

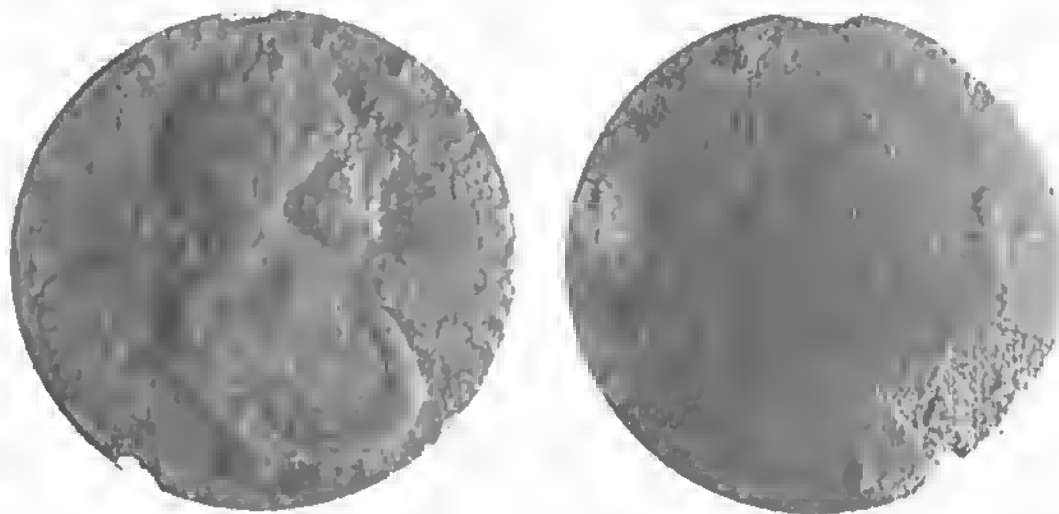


Figure 2. The George I Peace Medal Found by the Author (after cleaning)



Figure 3. An Unexcavated Example of the George I Peace Medal  
Considered c1714-20, and Identified as BETTS-165.

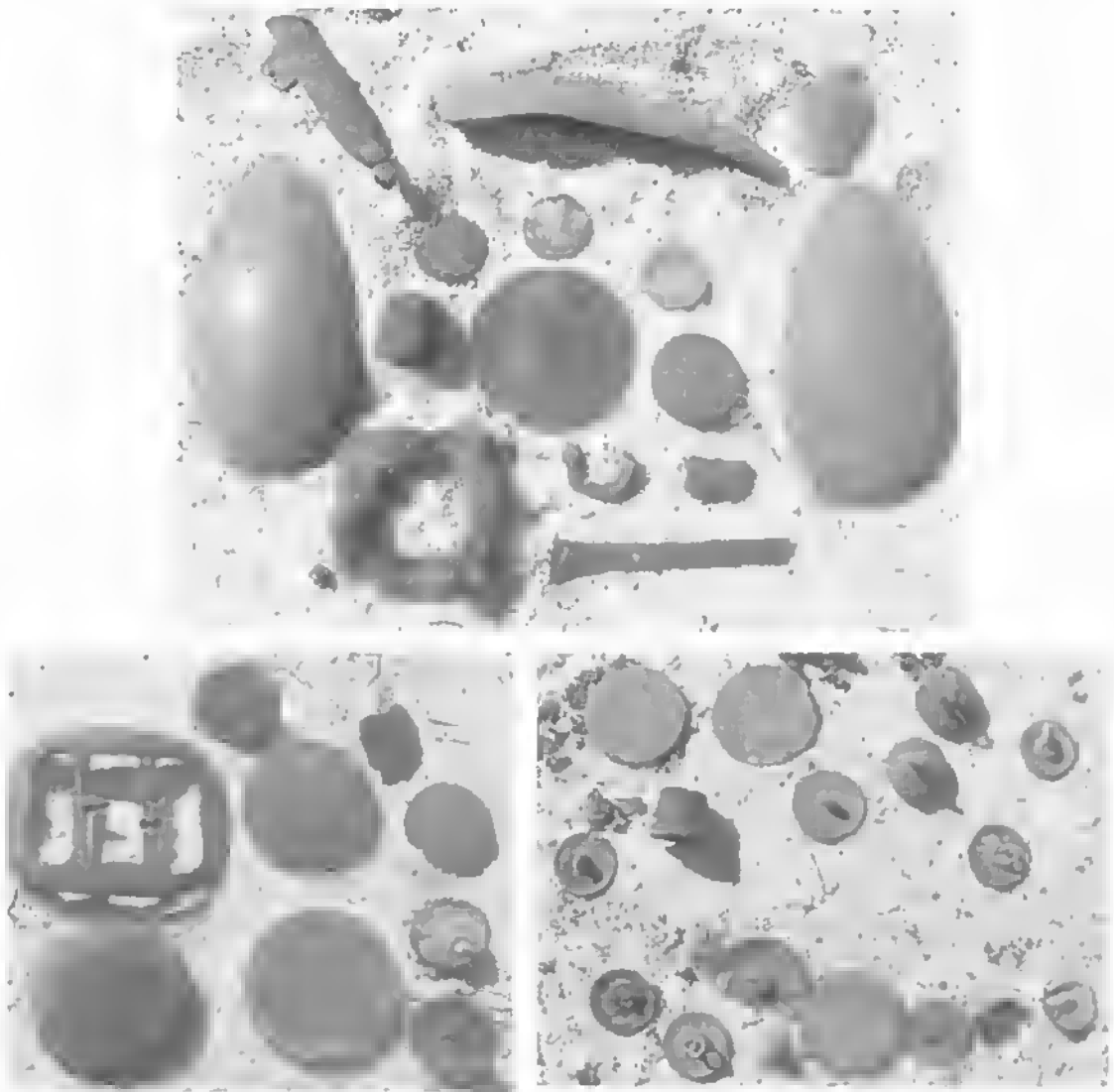


Figure 4. Finds (counter-clockwise from top) on the first, second, and third days of the expedition.



Figure 5. The Proud Author with his George I Peace Medal Find.



## HISTORICAL NOTES

**An early Colonial Coin Treatise.** Alan Weinberg sent a copy of the *Harper's New Monthly Magazine* of March 1860 (Vol. XX, No. CXVIII). An article in this magazine (pp468-79) is entitled "Coin in America," and is a treatise on colonial coins (with a couple of large cents included). Alan observes:

This represents possibly the earliest published dissertation on the American colonial coinage series with commentary on rarity and varieties known to a serious unnamed American numismatist in 1860 (see Editor's note below). In the article the author, without identifying himself, claims to have an advanced colonial coin cabinet with 80 varieties of Connecticuts, 5 Novas, a Clinton cent struck over an Immunis Columbia copper, etc.

Some interesting observations based on this text are:

In 1860 Higleys "have almost entirely disappeared and the few specimens now in collections are highly prized" – this a bit more than a century after the Higleys were coined!

There is a reference to the apparent Bolen-struck colonial "counterfeits" appearing in 1859-60 which are "admirably executed and well calculated to deceive the collector" including the known Bolen copies of the Elephant, Higley and NY coppers. Then, curiously in the same paragraph, the author refers to apparent casts and electrotypes and their unclear ring, plated bronze surface (over white metal) and a rough casting look – certainly not Bolen copies.

The author refers to a 'coin mania' which had just recently developed, causing the dozen or so serious collecting fraternity to swell 10 times. And then he goes on to warn against paying the enormous prices copper coins had recently been bringing and forecasts that in a few years these rare varieties so highly prized will become worthless. A curious forecast in view of his admission that he owns 80 varieties of Connecticut coppers."

*[Editor's note: much of the language in the article is identical to that used by W.C. Prime, and is likely a first draft of what became:*

*Prime, W.C., "Coins, Medals, and Seals, Ancient and Modern," Harper & Brothers: New York, 1861 (copyrighted in 1860); See Chapter VI and related Plates.*

*Further, in an index to Harper's New Monthly Magazine, Prime is credited as the author. It is interesting that the book cited above did not address Prime's personal coin holdings, especially as modern writers do not think him of as a variety collector. Clearly he was a collector of Connecticut varieties. He seems to be one of the first to understand both varieties and rarities.]*

**Indian Trade.** Jack Howes located an interesting article in the Canadian Antiquarian and Numismatic Journal. It is reproduced below. Some of the things of interest are:

- a) Big difference in prices paid at Orange (Albany) vs. Montreal,
- b) Albany was still known as Orange (Fort Orange -- Dutch name), and
- c) *Eau de vie* is French for brandy.

### INDIAN TRADE AT MONTREAL IN 1689.

DIFFERENCE OF PRICES IN THE INDIAN TRADE AT MONTREAL, AND  
ORANGE, (ALBANY,) N.Y., IN 1689.

THE INDIAN PAYS FOR	AT ALBANY.	AT MONTREAL.
8 pounds of Powder,	1 Beaver,	4 Beavers.
A Gun,	2 "	5 "
40 pounds of Lead	1 "	3 "
A Blanket of red cloth	1 "	2 "
A white Blanket	1 "	2 "
Four Shirts	1 "	2 "
Six pairs of Stockings	1 "	2 "

The English have no black or Brazilian Tobacco, they sell that of Virginia at discretion to the Indians.

The other small wares which the French truck with the Indians, are supplied them by the English, in the market.

The English give six quarts (pots,) of *eau de vie* for one Beaver. It is rum or spirits, or in other words liquor distilled from the sugar cane, imported from the West Indies.

The French have no fixed rate in trading brandy, some give more, some give less, but they never give as much as a quart, for a beaver. It depends on places and circumstances and on the honesty of the French trader.

REMARK :—The English do not discriminate in the quality of the Beaver, they take all at the same rate which is more than 50 per cent higher than the French, there being besides more than 100 per cent difference in the price of their trade and ours.

J. H.

## KEY DIAGNOSTICS BETWEEN VLACK 19 AND 20 OBVERSES

(Jack Howes)

Distinguishing between some Atlee-Machin's varieties can be quite difficult. Probably the most difficult variety to identify definitively is a Vlack 20-87C. It is very similar to a Vlack 19-87C. It is also somewhat similar to obverses 18 and 21. The 20-87C is considered to be an R7 variety.

Figure 1 illustrates obverses 18-21 with variety 19 and 20 side by side. The identification points are arrowed and numbered on variety 19. Use the following key to compare these points on obverse 19 with the same points on obverse 20:

- (1) The Rs on the obverse of a 20 are different. The gap between the legs of the first R is clearly smaller than on the second. The Rs on a 19 are similar if not identical to the 2<sup>nd</sup> R on a 20.
- (2) The shoulders of the bust are shaped quite differently on a 20, being much flatter. The point of the bust is clearly closer to the G and extends much farther into the lettering radius.
- (3) The base of the bust is quite flat on 19, but more curved on 20 and generally much smoother.
- (4) The right loop of the filigree is quite different on the 20.
- (5) The chest plate is two bands, one small, and one large on a 20 versus a box with a raised border on 19.
- (6) The top leaf in the wreath is far more deeply engraved on any 20 than on any 19.

Typically only a few of these diagnostics will be visible because of wear, damage, or quality of the planchet. Any of the first five are definitive; i.e., if present (and there are no other features that obviously point to another die like a different head), the variety is a Vlack 20 and not any other variety. However, even experts can be fooled, so the more of these features that are present and identifiable, the higher the probability the identification is correct.

While these are the easiest diagnostics, there are a few other very subtle ones: the bridge of the nose on a 20 is not nearly as straight; the relationship of nose to R is slightly higher on a 20; the relationship between the O and the R is somewhat different; and the medal on the breast plate is more detailed on a 20. If you have a coin that shows none of the first six clearly, these other identification points may also help but are not likely to be definitive alone.

These diagnostics have been developed by a combination of personal observation, suggestions from Gary Trudgen, and discussions in the past on one or more of the Yahoo colonial related discussion/work groups.



FIGURE 1. COMPARISON OF MACHIN'S MILL OBVERSES V18 TO V21.

Photo credits: Obverse 18, J. L. Howes; 19,21, C4 Photofiles; 20, G. Trudgen.

## INTERNET GLEANINGS

(Roger S. Siboni)

### An Interesting Visit Over To The Dark Side:

I know what I am about to discuss may sound like sacrilege, but over the last quarter I have been wandering around the internet and found my way to the PCGS Website: [http://www.pcg.com/message\\_boards.shtml](http://www.pcg.com/message_boards.shtml). In a word...fascinating! First I spent some time reviewing the various PCGS Registry Set Options for Colonial Coins. Then I spent some time on their Message Board.

Registry Sets: About two years ago, at the Anaheim Show, a well-known colonial coin dealer mentioned to me that PCGS was contemplating the establishment of a Colonial Coin Registry Set. Then, the following year, at the San Francisco ANA C4 meeting, someone introduced himself as the PCGS Colonial Coin Registry Set winner. Frankly, I did not take too much notice of either event, but upon reviewing the PCGS web site, I found that there are **61** different options for Colonial Coin Registry Sets! They range from simple State-issue Type Sets to a *comprehensive* Type and Major Variety Set. One of the "benefits" of being a Registry Set member is that you can post your set (with pictures if desired) and have it compared by grade and rarity to other sets and the PCGS determined greatest sets of all times. For purposes of Colonials, they have largely used Garrett and Norweb (graded by them) as the finest all-time sets.

What was most interesting to me was the quality and breadth of some of the Registry collections that have only recently been put together by individuals who are relatively new to Colonials and, perhaps, C4. At the same time, it was interesting to consider the kind of material that sits outside the PCGS Colonial Coin universe that certainly would impact what are being considered the "finest Registry Sets" and the census of coins that PCGS has relied upon for their grade determinations.

Another thing that caught my attention was the number of clearly visible holes that these crusaders for PCGS leadership status had to fill. It was clear to me that for many of the holes, the number of competitors for certain coins had perhaps doubled. Frightening to think about in the case of an R-7 or 8 coin. And all at once it dawned on me that we were looking at a major and irreversible price ripple through the colonial coin market.

I guess we will soon see as I recently noticed that Heritage will be selling one of the top Colonial Registry Sets in September.

Message Board: So who are these "Registry Set" people? I decided to wander around their message Board and find out. Well to my surprise, there were several familiar faces - mostly dealers but a few C4 collectors. Then there were several individuals that simply had an interest in something different, esoteric, and...*less expensive* than Federal Type. Some embraced Slabs, some eschewed them, and most simply professed the theory of "buy the coin and not the grade".



Everyone knew there was great history and “lore” around Colonials but not many had the details. All were anxious to learn and seemed to be starting basic libraries. Each seemed to have different views about slabs being good or bad. It also seemed like there were a lot of people out there just looking for something different. Really, not too different from when I started collecting Colonials.

Finally, while we are on the subject of other interesting places on the internet. I always have to mention Lou Jordan’s Notre Dame site which is just a marvelous overview for just about anything Colonial: <http://www.coins.nd.edu/tile.html>. I also like Coin Rarities Web Site for Market Observations and Trip Reports as well as the occasional new inventory photographs : <http://www.earlycoins.com/> . I will mention other interesting sites in future columns.

### **Spanish Coinage for Dummies:**

Don Hartman discussed some questions several of us have had regarding the proper naming conventions for the various types and denominations of Colonial Spanish Coinage in his post on “Coin Terminology for Dummies”.

Don states “I am fairly certain I have the term Pistareen understood (*Pistareen - A silver coin minted in Spain from late 17th to early 19th Century*) and that most of the coins I find metal detecting are known as “*Spanish Colonial Reales*” since they were minted in the Americas and also had a higher content of silver.

Here is my take on it and I surely would appreciate some clarification...

**1/4R is a REAL** not a REALE (plural)

**1/2R is a REAL** not a REALE (plural)

**1R is a REAL** not a REALE (plural)

**2R, 4R, 8R are REALES** not REAL, REALE, or REALS

Don’s confusion, he indicates, “is that I have seen REALE used for all and I want to annotate my ground found ones in my book the correct way.”

The ND site uses the terms the way I have it above, but in the CNL-116 article “When Cross Pistareens Cut Their Way Through the Tobacco Colonies”, by Thomas Kays, I see REALE, and REALES used for all Spanish Silver, regardless of the denomination”.

John Kleeberg adds “...[m]y take on the terminology is identical to yours. I use the same words: 1/4 real, 1/2 real, real, 2 reales, 4 reales, 8 reales for the colonial reales minted in the Americas. In speaking I will sometimes use the Spanish words “cuartillo” and “medio” to refer to the 1/4 real and the 1/2 real.

It is important to keep pistareens and the colonial reales distinct, and I use the English word "pistareen" to refer to 2 reales minted in Spain; and "1/2 pistareen" and "1/4 pistareen" for 1 and 1/2 real pieces minted in Spain. I have seen many reports by professional archaeologists that fail to make note of this distinction, which is regrettable.

Just to confuse things further, the terms that the Spanish used for Spanish pistareens and colonial American reales have an opposite sound to what we use: the Spanish called pistareens "plata provincial" (provincial silver, designed to circulate only within Spain) and colonial reales "plata nacional" (national silver, designed to circulate throughout the entire Spanish Empire and beyond).

In addition to the difference in inscription, the portraits of Charles III and Charles IV also differ between the pistareen series and the real series. On the pistareen, the king wears a toga (because it is "plata provincial," he's at home), and on the American real series the king wears a cuirass plus paludamentum (the Roman military cloak), plus a laurel crown (because it is "plata nacional," he is away from home on a military campaign).

So if you're confused, it has nothing to do with you - the material is confusing in itself, and was deliberately designed that way. Philip IV thought he could fool people into thinking that a coin debased by twenty percent was worth a full 2 reales...

### **Irish Gunmoney-The American Connection:**

Our meandering Chat Board often finds its way to the outer fringes of what even Colonial Coin Collectors might consider American related coinage. Late last year, the conversation certainly headed in that direction when the subject of Irish Gunmoney arose. William (Bill) Triest gave us an overview of this interesting subset of Irish Currency starting with the reason for calling it Gunmoney. This coinage is made from recycled cannons, and as William observed, coin-to-coin the metal varies. Bill had seen some 6d that are clearly brass.

Bill went on to observe that if you want to see some nice overstrikes, take a look at farthing and 1/2d coins issued by James II while besieged in Limerick in the spring of 1691. They have the appearance of regal 1/2d and 1/4d, and are struck over gunmoney. Many have much of the undertype visible. Some evidently saw long circulation as they come in all grades.

Bill also gave us a bit of a history lesson by observing that James II ensured the safety of his Irish troops by "giving" them to France before his surrender to King William's army. Under the surrender terms, England allowed them passage to France, their officers could recruit in Ireland in time of peace, and they kept their scarlet uniforms. France allowed them the right to resign at any time, even during war. (The Irish Brigade served France well during the wars of the 18th century, in the West Indies as well as on the continent).

Bill also reminded us that we are dealing with the late 17th century. Thus, the cannons melted down were small obsolete defensive weapons in fixed positions in castles. Mobile field artillery was as yet scarce, and would require better gun carriages. Fixed cannon were of little use to an army on the move, especially in retreat. In addition, other sources of metal, including purchases of copper and brass from scrap dealers and solicitation of contributions, were also used.

Bill also pointed out that obsolete cannon in a fort on the Isle of Man were converted to coinage in the next century, and bell metal was used in revolutionary France.

Bill noted that the mintage figures were readily available, and referred us to Coincraft's Standard Catalogue of the coins of Scotland, Ireland, Channel Islands and Isle of Man, 1999 Edition. This is out of print but can still be obtained. There is good background on pp 284-5 and mintage figures, numbers of dies per month, and the like on p 306.

When James II landed in Ireland on 12 March 1689, much of the silver and gold had been removed to England for safekeeping by the ruling Protestant faction. Coinage from cannon and scrap metal was ordered in June 1689. Such coins were intended as a temporary measure, to be redeemed in the order they were minted (hence they were dated by month as well as year.) Acceptance was legally mandated. Dates range from July 1689 through September 1690.

Following the Battle of the Boyne, the government of William III ordered (10 July 1690) their devaluation to a nominal value: crowns and the large planchet halfcrowns at 1d; small planchet halfcrowns at 3 farthings; large shillings at 1/2d; small shillings and 6d at a farthing each. These also circulated on the Isle of Man, with the halfcrown at 1/2d and the shilling at 1/4d.

As for mintages, one source gives a total mintage of 10,451,099 coins between 3 August 1689 and 17 May 1690; however, the total is probably somewhat greater as this does not cover the full range of dates. After Dublin was lost, the mint moved to Limerick.

Well, how does this all relate to our American Colonies? We find counsel from our too-infrequent chat participant, Tom Rinaldo. Tom makes a case for an American Connection to Irish Gunmoney as follows. First, there will definitely be a small section on Gunmoney in Brian Danforth's upcoming book to be published by C4. It will be the first American Colonial Coinage reference book that includes Gunmoney.

Brian found a British Coin catalog dating back to the 1690's that had Gunmoney in it, with a notation that some were shipped to the American Colonies. That is the most direct documentation found to date. Gunmoney has been dug in the States, including at Colonial Williamsburg. It is still being dug, mostly in Maryland and Virginia, but never in large numbers. But Tom thought that was misleading because of the time period during which Gunmoney was likely to be exported to the Colonies. It was demonitized by the British in the early 1690's, which is when it most likely would have come over here. There weren't many people living in the American Colonies then, and there was

much less of the type of commerce going on between residents than what occurred later as the American colonies became more developed. In the Southern Colonies barter and agreements against crops often sufficed.

But mostly, the sparse population is the key here. Tom indicated that he had a reference that compares statistics about America by the decade. Between 1700 and 1740 the American population (leaving Native Americans out of it), increased ten fold. 1740 is a decent benchmark for when Wood's Hibernias were in use in the American Colonies, they have been found in substantial numbers here. They represent another Irish coin type that was demonitized before reaching the Colonies. If we factor in that Gunmoney got here on average 40 to 50 years earlier, more of it by now has deteriorated in the ground plus what exists likely is buried deeper. Today's detectorists are getting better at finding deeper material and most Gunmoney dig discoveries are recent.

Gunmoney clearly fits the profile for American associated usage: demonitized coins from Ireland with unpopular associations in Great Britain. We have good evidence of Saint Patrick coinage being used here, but also strong signs that indicate Wood's Hibernia pieces were also. Later, imitation Irish halfpence came here in sufficient numbers to be frequent undertypes on Vermont coinage. On the whole, it would be illogical to assume that Gunmoney did not get sent to the Colonies. Plus, factor in that many of the indentured servants that came to American Plantations and other Colonies were Irish. They were on the losing side of an Irish Civil War in which Gunmoney was used by those who were defeated, and they were forced by military and economic means to leave their homeland.

#### **More On Saint Patricks:**

Lim Lassar, via Dave Wnuck, provided some more insight on the enigmatic St. Patrick Coinage. Written by the Archbishop of York...John Sharp...1697 Treatise on English coins and their history...Section Of the Irish Coins:

I have small brass coins both of Q.Elizabeth and King James, and King Charles. The first and larger ones of King Charles the 2nd and King James the 2nd all bearing name and style of the prince that coined the piece and the harp on the Reverse.

But there is another sort of Irish halfpence and farthing which have not the King's name upon them, but on the one side King David with his harp in another metal (brass upon copper) with this inscription Floreat Rex. On the other side is St. Patrick in his Episcopal habit with his Crosier; but with same difference in the half penny and the farthing; In the half penny there is the figure of a Man put before St. Patrick and the inscription is (Ecce Grex). In the farthing there is a Church put behind him and the inscription is--Qviescat Plebs; these were certainly coined in one of the two last Reigns, but in which I know not.

Note: The dating of this manuscript is the same as Evelyn's Numismata, but Archbishop Sharp treats the St. Patricks as currency rather than as medals. It is hard to conceive that another writer in the 1690's would not know the provenance of them.

### Becker versus Becker:

It is easy to get confused when talking about counterfeiters, but Steve Frank pulled this out of the e-sylum archives which straightened a few of us out:

Regarding last week's reference to **Becker the Counterfeiter**, Bob Leonard writes: "Oops! Here you have confused **Carl Wilhelm Becker**, 1772-1830, the German **counterfeiter** of ancient, medieval, and German coins, and the subject of Sir George Hill's **Becker the Counterfeiter**, with **Peter [Rosa]**, operator of the **Becker Manufacturing Company** 1955-1990, covered in some detail in Wayne Sayles' *Classical Deception*. Pieces marked **BECKER** were signed by [Peter Rosa], not **Becker** (Sayles, p. 86), though Sayles says he [Rosa] always marked them on the edge, not the face. (The catalog description [Becker Manufacturing Co.] is unclear as to whether the markings are on the edge or not.) But possibly there was another **counterfeiter** appropriating the **Becker** name."

[It doesn't take much to confuse your Editor. The 1804 date of the replica U.S. cent overlapped the time frame of the German **Becker**, so I didn't question it. But Bob Leonard's attribution to the 1955-1990 period makes more sense for a copy of this coin, which may have had a collector premium before 1830, but probably not enough of one to justify the effort of making a replica. -Editor]



## NOVA-SCOTIA'S "BEAVER STANDARD" OF EXCHANGE

(Eric Leighton)

During the 1761 session of the Nova-Scotia Assembly a formal treaty was agreed to between the British government, as represented by the Governor, and Chief Joseph Argimault of the principal tribe of Indians, the Monguash people. This put to rest the fears of the settlers, as a strong bond was forged that saw the native peoples bury the hatchet (literally) and promise allegiance to the British instead of their former French allies.

A grand spectacle was the order of the day, with a parade, speeches, promises of mutual friendship, a hearty bealth to his Majesty drank, and three cheers. As a result of the new alliance, the Government of the day took it upon themselves to prevent the all too often frauds being perpetrated on the natives by traders:

...Truck-Houses (were) established to supply them with goods, on the account and under the direction of the British Government. A Commissary General was now appointed for the Indian trade...who was allowed five per cent on the amount of goods sold, and two and a half per cent on the furs taken in exchange. ... The merchandize sold to the Indians was set at a price which was calculated to reimburse to Government the salary of the Commissary, the wages of the officers, and the charges of transport, while it incurred the hazard of profit or loss on the sale of the Furs...<sup>1</sup>

The agreed on standard of exchange was the beaver pelt, and though the values and the trade goods differ, the standard is quite similar to that adopted by the Hudson's Bay Company in 1672.<sup>2</sup> Spring beaver were valued higher (5 shillings per pound) than those taken at other times of the year (20 pence per pound) due to the fact that the pelt was prime. A prime pelt has longer, thicker fur, is usually more glossy, and darker. To the fashion conscious who would ultimately purchase this hide, it was by far the best fur. But, beaver was just one type of fur being trapped. Something had to be agreed on to be able to value those other skins. The Truck-House agents and a number of the natives worked out a schedule of values, and all seems to have proceeded with relative ease. That schedule reproduced below, omits most of the repetition.

1 pound spring beaver = 3 pounds fall beaver = 5 shillings = 60d  
= 1 otter skin  
= 3 sable skins  
= 1 fisher skin  
= 6 mink skins  
= 2 red fox skins  
= 10 muskrat skins  
= 10 ermine skins  
= 6 pounds of feathers  
= 2 gallons of rum  
= 2 1/2 gallons of molasses  
= 30 lb of flour  
= 14 lb of pork

1 good bear skin, large and in season, = 1 1/3 lb of spring beaver

1 black fox skin = 2 lb of spring beaver

1 silver fox skin = 2 1/2 lb of spring beaver

1 large moose skin = 1 1/2 lb spring beaver

1 (wild) cat skin = 2 lb spring beaver

1 blanket = 2 lb spring beaver

2 yards of stroud<sup>3</sup> = 3 lb spring beaver

[Sealskins were valued at 8d for a 3 1/2 foot long skin up to 3s 4d for a 12 foot long one (roughly 3d/foot)]

“ the prices of all other kinds of merchandize, not mentioned herein, be regulated according to the rates of the foregoing articles.”

Based on 5 shillings per pound of spring beaver skins, we can value other items named fairly easily: one ermine skin would be rated at 6d a mink at 10d, and so on. One good silver fox pelt was worth 12s 6d, and a gallon of rum would be charged out at 2s 6d. A large bear hide was worth up to 80 pence.

A blanket, by the above chart, could be purchased from the Truck-House for a single wildcat skin, or two pounds of spring beaver, or 20 muskrats, or 12 pounds of feathers. If 10 pounds of spring beaver were presented, the native could trade them in on 60 pounds of flour, 42 pounds of pork, 2 gallons of rum and 5 gallons of molasses and have credit enough left over for 10 shillings in coin, if the agent was so inclined. Not having a great need for cash, the native might let the Truck-House agent keep the balance on the books until the next visit, but it was more than likely that both parties were inclined to keep the slate clear: the agent would suggest trinkets, or perhaps gunpowder, while the native might want an extra blanket, for instance.

Now, to complicate things. Our intrepid trapper brings in some spring beaver that total 22 pounds. He also has 21 ermine, two red fox hides, 6 otter and 43 muskrat skins. Quick, what's it worth?<sup>4</sup>

#### ENDNOTES

<sup>1</sup>Haliburton, Thomas C., *An Historical and Statistical Account of Nova-Scotia*, Vol. 1, printed and published by Joseph Howe, Halifax, 1829; reprinted 1973 by Mika Publishing, Belleville, Ontario.

<sup>2</sup>*The History of the Hudson's Bay Company 1670 - 1870*, The Hudson's Bay Record Society, London, 1958. An actual list of exchange values is given for 1705 - 1706.

<sup>3</sup>"stroud" - a heavy woolen cloth first made in Stroud, England

<sup>4</sup>The answer: £8 17s. [12 pence(d.) per shilling(s.), 20 s. per pound (£)]



### OBVERSE ICONOGRAPHY OF THE RHODE ISLAND SHIP MEDALS (David D. Gladfelter)

That bell-shaped land mass shown on the obverse<sup>1</sup> of the Rhode Island Ship Medals, Betts 561-563 (3 varieties, all with the same obverse die, Betts 561 and 562 struck in brass, and 563 in pewter), has been a source of confusion to me ever since obtaining one for my collection in 1966. This shape certainly does not resemble the boxy shape of Rhode Island, the state. And it appears to be an island, which Rhode Island, the state, is not. (A misnomer? Who am I, a New Jerseyan, to know?) See Figure 1.

On a recent visit to Newport, I went to the Seamen's Church Institute and there saw the Auchincloss map, published in 1860. It is a map of the island on which the city

of Newport and two towns to the north, Middletown and Portsmouth, are located. The map identifies this Narragansett Bay island as "Rhode Island." James L. Yarnall, in his excellent survey of Newport's varied architecture, explains:

Newport is the southernmost city on an island in Narragansett Bay officially known as the Island of Rhode Island. The name dates from the time of Roger Williams (1603?-1683) who dubbed this the "Isle of Rhods or Rhod-Island" in 1635, shortly after fleeing religious persecution in the Massachusetts Bay Colony. In 1663, the English Crown gave Williams a charter joining his island with the mainland settlements of Providence Plantations. This created the official name still used for the state as a whole, "Rhode Island and Providence Plantations."<sup>2</sup>

Its Native American name is Aquidneck Island. A 1905 map showing this island is reproduced in Yarnall and shown as Figure 2 below, with permission. One can see, from the Auchincloss map and this one, that the image on the obverse of Betts 561-563 is a stylized rendition of Aquidneck Island.

Horatio R. Storer, M.D., the 19<sup>th</sup> century numismatic writer, was a resident of Newport. In his paper on what we today call the Benjamin B. Howland medal, Julian PE-16, struck by the U. S. Mint in honor of the Newport City Clerk, he referred in passing to the Ship Medal in words of embarrassment:

There exists an old satirical piece, struck long ago in Holland, representing the inhabitants of Newport fleeing across the island to their boats in the East River, R. 1., to escape the victorious ships of Admiral Howe, which lie in the central mouth of the Bay, ranging from Coddington's Cove to Bristol Ferry. This has long been known to numismatists as the Rhode Island Medal, most unfortunately for the reputation of the valiant forefathers of the town.<sup>3</sup>

Storer knew what the locals have always known – that what the Rhode Island Ship Medal depicts is Aquidneck Island at the time of the British occupation, December 1776 to October 1779.<sup>4</sup>

But until earlier this year, it was news to me. Our editor said, "Write it up," just in case any other C4 members don't recognize Aquidneck Island when they see it.

#### ENDNOTES

<sup>1</sup> The designation of one side of this medal as the "obverse" and the other as the "reverse" is somewhat arbitrary. Here we follow the designation adopted by Betts in 1894, and Storer before him. This designation is reversed in the current (59<sup>th</sup> ed.) Red Book listing, p. 48.

<sup>2</sup> Newport through Its Architecture: A History of Styles from Postmedieval to Postmodern (Newport, Salve Regina University Press, 2005), p. xiii.

<sup>3</sup> "The Newport Medal," American Journal of Numismatics XXI/1 (July, 1886), p. 13.



<sup>4</sup> For a discussion of the historical events described on the medal, see Michael J. Hodder, "More on 'An Illustration of a Rhode Island Ship Token in a 1785 Japanese Book,'" *The Colonial Newsletter*, Volume 27, No. 1 (March, 1987), sequential page 980.



Figure 1. Rhode Island Ship Token



Figure 2. Map of the Island of Rhode Island

## SPECIAL ANNOUNCEMENT

*As C4 Newsletter editor, I was sent a copy of the following communication, which should be shared with our entire membership:*

Dear Eric (Newman), It is my pleasure to inform you that by a unanimous decision by the Board of Directors of The Colonial Coin Collector's Club, you have been conferred an honorary life membership in C4 with all the rights and publications. Comments during the discussion of bestowing this honor centered on no one knowing of a more important or prominent person in the colonial numismatic community on which this recognition could be provided. A note concerning this will appear in the next C4 Newsletter. Hope you are doing well and that your many numismatic projects are going smoothly.

C4 Board of Directors

Eric, in responding to this announcement had the following comment:

Dear Ray (Williams): Roger Moore informed me of the very gracious honor that C4 has awarded me and has told me that it will be published in the next C4 Newsletter. I wish to thank the Board for the surprise life membership.

I want to suggest what may be a slight piece of humor unless you think it is inappropriate or improper. You might follow the announcement with my comment: "At age 95, I want to know if it is reasonable for me to assume that C4 will be in existence for the next 10 years."

Regards, Eric

*Congratulations, Eric, from all of us in the numismatic community. This is a rightly deserved honor!*



THERE WILL BE A GENERAL C4 MEMBERSHIP MEETING DURING THE ANNUAL ANA CONVENTION IN DENVER, COLORADO. IT WILL BE HELD AT 9:00am ON SATURDAY, 19 AUGUST 2006.

REMEMBER OUR ANNUAL C4 CONVENTION IN BOSTON, 30 NOVEMBER THROUGH 3 DECEMBER 2006

## C4 LIBRARY NEWS

(Leo Shane)

*Thank You* to all for your donations to the C4 Library. Your contributions are appreciated by all C4 members. Below are new items donated to the club that are now available for loan to all C4 members. A complete list of library holdings and instructions on how to borrow them is available at the C4 website [www.colonialcoins.org](http://www.colonialcoins.org).

### Books, Manuscripts & Auction Catalogs:

Hoover, Oliver D., "A Note on the Typology of the St Patrick Coinage in its Restoration Context," American Journal of Numismatics 16-17, The American Numismatic Society Museum Notes, New York, NY 2004-05 (Donated by Oliver Hoover)

Schettino, Clement V., "The Clement V. Schettion Collection of Machin's Mills Halfpence, Attributions, descriptions, rarity ratings and photographs" (22 pages) (Donated by Clem Schettino)

Spink – "Lucien LaRiviere Collection of Irish coins and Medals", 22 February 2006, London GB (Donated by Dave Palins)

Stacks – "John J. Ford Jr. Collection of Coins, Medals and Currency Part XIV (Betts Medals: Part 2 and Struck Copies of Colonial and Early Federal Coins)", 23 May 2006, New York, NY (Soft bound and hard bound copies donated by Stacks)

The library is currently receiving a complimentary copy of EAC's Penny Wise Newsletter. If you have any past original copies you wish to donate, please write or e-mail me so that we can fill in issues missing in C4 Library set.

**NOTE:** *Suggestions for additions to the library are always appreciated. Please consider donating books, auction catalogs, etc. to the library. Remember, those who are learning about colonials now are those who will be buying your coins later. My email is: Leo\_J\_Shane@hotmail.com or write to me at [REDACTED]*

### Classified Ads

**Ads for this newsletter can be purchased as follows:**

	1 issue	2 issues	3 issues	4 issues	Copy Size
1 page	\$50	\$80	\$105	\$130	4 1/2"x7 1/2"
1/2 page	\$30	\$55	\$75	\$95	4 1/2"x3 3/4"

Covers cost somewhat more (please inquire). If you want to include a photo with your ad there will be an additional \$10 charge. A black and white photo will be needed, but the size can be adjusted. Please send check with your ad. We accept camera-ready copy or any Microsoft Word compatible computer file.

**All members also have the right to include a free classified ad in the newsletter of up to 10 lines of text.**

WANTED-- Photos for the C4 archives of any unusual or significant colonial varieties.  
E-mail to mkringo@aol.com, or mail to Mike Ringo, [REDACTED]

Thanks to an ANS grant I am working on a study of circulating coins and currencies of the French and Indian Wars period (1689-1763). I would be very grateful for information on any American and Canadian metal detector finds dating to this period as well as any coins in collections that have provenances attached to them. Contact: Oliver D. Hoover, [REDACTED]  
Email: [oliver.hoover@sympatico.ca](mailto:oliver.hoover@sympatico.ca)

**LORD BALTIMORE COINAGE** - I am collecting data on Lord Baltimore coinage for a book to be published by C4. If you are fortunate enough to have any examples of original coins (shilling, sixpence, groat or denarium) please send me any of the following information you can: denomination, variety, weight in grains, condition and reverse die alignment. I would also appreciate any recent provenance information, so I do not count the same coin twice! Ownership information will remain confidential. Thank you!

Lou Jordan, [REDACTED]  
[REDACTED] e-mail: ljordan@nd.edu

Barry Tayman and I, under a grant from the ANS, are working on a monograph on Canadian Blacksmith tokens. We are seeking information from collectors, especially about the rarer pieces. I can be contacted at my home address or through my e-mail.

George Fuld, Sc.D.

or [Fuld1@comcast.net](mailto:Fuld1@comcast.net)





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## EXCEPTIONAL COLONIAL COINS FOR SALE

- 1652 Willow Tree shilling. Noe 3-D, R-7+, XF. NGC/NCS Full date and denomination; much doubling and trebling from rocker press. Payments available \$120K.
- 1652 Pine Tree three pence, Noe 37, Small 5, Nice Sharp XF/AU coin. Original luster of russet, smoky blue and grey. Red Book list \$8K – only \$6,500.
- 1688 American Plantations Token. Original, near uncirculated, minimal tin test. Newman 4-E (original – no die cracks). Full detail . . . \$1,500.
- 1670 St. Patrick Farthing, AU/UNC w/razor sharp details – every jewel on crown, harpstrings are extra bold. Mostly smooth and glossy with green patina, like Roman coin. NGC/NCS genuine w/corrosion; X-rare (R7+), slight rub. . . \$5,950.
- 1694 Elephant Token, Thick Planchet. XF, smooth glossy light brown. Super eye appeal . . . \$1,500
- 1722 Wood's halfpenny, harp left. Scarce, smooth and glossy, just super. PCGS VF-35, only \$550
- 1724 Woods halfpenny; PCGS XF-45, Super. Scarce. . . \$750
- 1723 Rosa Americana twopence. AU, light/medium brown. Nelson 14. Centuries old scratch hidden under patina. Nice . . . \$1,250
- 1766 Pitt Token. Rarely for sale. XF, near perfect, smooth & light brown. . . \$2,500
- 1778 Rhode Island Ship Token without wreath. XF/AU Again, rarely for sale. . . \$1,950
- 1794 Myddleton Token Mule (Breen 1077). 1800's restrike, X-rare. NGC Proof 64 Gem Cameo. Beautiful strike & complicated design. Exceptional Finest? \$17,500
- 1787 NY Excelsior, Eagle's Head Right ("Sinister Eagle"). R-7 (Breen: "X-rare, virtually all specimens low grade and damaged.") Just misses XF (VF-35); NGC/NCS Corroded VF. Strong overall detail despite minor problems. Light, scattered granularity near rim. Still good eye appeal – probably #2 coin. 90% smooth and glossy with hints of mint red. \$25,000
- 1787 Immunis Columbia, Eagle Reverse. VF/XF Light Scattered granularity. Good eye appeal. \$5,400.

- 1787 Fugio, N-10-T. "One over One" variety (R6, 12-30 known). Fine+, smooth with minor reverse scratch. . . \$1,250
- 1787 Fugio, N-22-M. (R5, 30+ known) VF/XF. Very light, even graininess on both sides – Nice . . . \$950 [Other Fugios if interested.]
- 1786 NJ "Bridle Variety", Maris 18-M. Super wide planchet, nice light brown. UNC with best of strikes. NGC Genuine – superb coin on all levels. Bridle very clear. Only \$5,600
- 1788 NJ "Running Fox" Maris 78-DD VF/XF (R5+; 30+ known). Smooth and glossy with strong fox. R.B. lists at \$4K, only \$2,950 [Other NJ coppers if interested.]
- 1795 NY TAL. Looks proof with concentric rings (coloration) from scraper/smoothen used in proof preparation. MS(PF)-65 or better with razor sharp light brown iridescence. I've found no reference to 1795 proof but this has clearly been prepared as one. . . \$4,500
- 1787 Auctori Plebis AU-50+ Smooth and Glossy. Light golden brown. Mark free super coin with mint luster. R.B. list \$2,400, but only \$1,950
- 1783 Chalmer's shilling (12 pence). Breen 1011. Long worm. XF40. Mark free original; nice original toning. Exceptional! Obv w/very strong birds, worm, snake, legends. Typical reverse, weak center but complete legends. The "Long Worm" many times rarer than "Short Worm." Smooth, problem free. \$9,700
- ND Washington Success Token VG+/- with hole . . . \$99
- 1783 Washington & Independence. PGGS AU-55. Light brown, glossy with mint luster. Rare full strike. Extra choice (lightest rub). Lists \$1,750; however, only \$1,250
- 1783 Washington Ship halfpenny. PCGS XF-40 (old lime green holder). Lovely and problem free. List \$750, but only \$675.
- 1783 Georgivs Triumpho. PCGS VF-20. A pleasant, problem free example of a "tougher type". . . \$550
- 1758 George II French and Indian Wars (Betts 416). Medal tastefully lists British and American victors. Copper, 43mm; XF. Smooth and glossy with a few scattered contact marks. Rare. . . \$1,650
- 1781 Libertas Americana (Betts 615). An American classic, personally commissioned/ designed by Ben Franklin. Fewer than 100 struck with only a handful of survivors. The "queen" of American Medals from which the Large cent and halfcent designs sprang. 47.88mm; XF with a few hairlines and ticks. Own a legend not for \$20K but for only \$8,500
- 1817 James Monroe Indian Peace Medal (Julian IP-8). 76mm; bronze. UNC with slightest cabinet rub. Fantastic Orange/Bronze. Great eye appeal. Inexpensive and very rare. Only \$1,600
- 1786 Vermont "Baby Head," RR9; VF30. Exceptional surfaces for type – hard, smooth, glossy. Lists at \$6,500, only \$2,500.
- 1786 Vermontensium, RR6; XF+ detail. Typical Vermont planchet problems. Bold sun face, etc. Near decent. \$995
- 1787 Vermont RR27, XF/AU Choice surfaces, exceptional. Date fully on planchet. List \$2,250, only \$1,750.
- 1787 NJ Serpent Head M-54K, VF25. Planchet flaws. List \$1,800, only \$950
- 1778 RI Ship, w/o wreath, Sharp AU. "Vlugtende" partly visible?" Underpriced: \$2,900.

**RECENT ADDITIONS – CLOSE TO PRESS TIME – CALL FOR MORE COMPLETE DESCRIPTIONS:**

- |  |         |
|--|---------|
| 1652 Pine Tree Shilling, Noe-2, AU   | \$9,500 |
| 1652 Pine Tree Shilling, Noe-29 VF detail  | \$2,750 |
| 1652 Pine Tree 3d XF/AU w/no pellets.  | \$5,750 |
| 1722 Wood's Hibernia 1/2d Harp Left VF   | \$395   |
| 1723 Wood's Hibernia 1/2d XF   | \$250   |
| 1724 Wood's Hibernia 1/2d PCGS XF45  | \$650   |
| 1694 Elephant Token, Breen 188, NGC VF-25 (overstruck on Charles II 1/2d of 1672) Pattern Peck 507. Light cream Brown, mostly smooth w/good eye appeal. \$16,500   |         |
| 1776 Continental "CURRENCY" dollar "E.G. FECIT", Newman 3-D. NGC/NCS AU details "Damaged". Damage is slight, several minor rim bruises. Nearly unc w/slight wear on high points super well struck with smallest of details bold and sharp. No corrosion, scratches, etc. Super Eye appeal. \$29,000. |         |
| 1775 NY Machin's Mills V4-75A, XF-40   | \$1,200 |
| 1787 NY seated left XF/AU smooth   | \$1,450 |

1787 NY seated left AU+ glossy	\$2,850	
1787 NY seated right XF/AU choice	\$1,950	
1794 TAL/NY UNC, smooth and glossy, cabinet rub		\$695
1794 TAL NY John Howard mule, MS63	\$950	
1817 NY Theater tokens: XF is \$385, AU is \$475, Unc is \$750		
1785 Vermonts RR2 XF+ detail, typical Vermont problems	\$1,600	
1786 Vermontensium RR6 AU sharp & bold, small clip at K2	\$4,950	
1786 Vermontensium RR8 XF sharp, bold, full strike	\$3,800	
1787 Vermont Britannia XF	\$995	
1767 French Colonial Sou. Counterstamped "RF"	AU	\$495; EF \$295
1799 Washington Westwood Medal, Betts 80-A, original	AU	\$2,100

Many more medals and coins available. Please call or write for catalog. Authenticity guaranteed for life. All coins are returnable for seven days – no reason needed – as long as they are not damaged or pulled from slab/holder. Satisfaction guaranteed. ALWAYS BUYING. Frank Vivalo.

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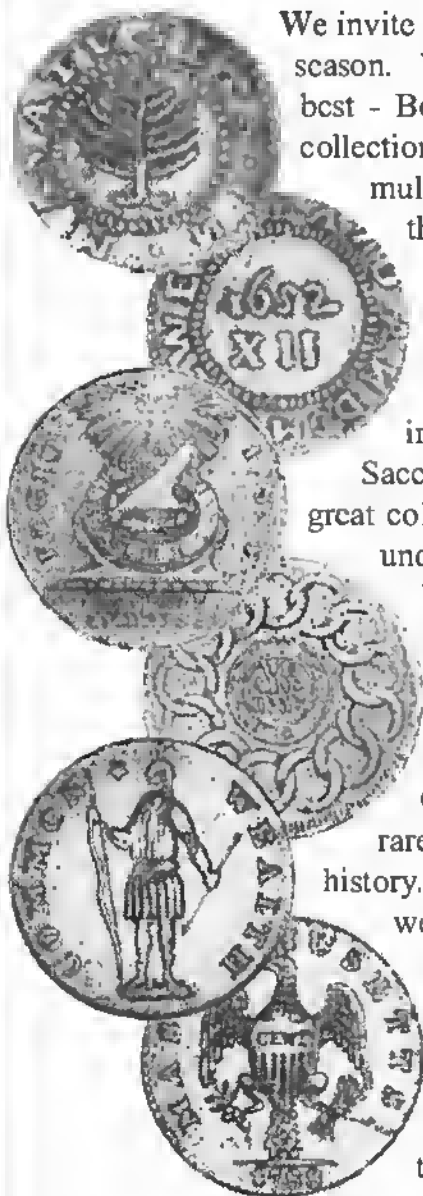
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Many rare and exceptional colonial coins for sale. (1) 1652 Pine Tree 3d, Noe 37 (R6), EF/AU original with pretty blue and gray luster, \$4,700; (2) 1788 NJ, 78-dd (R5+), VF30 Smooth light brown surfaces, \$2,100; (3) 1785 Conn, 3.4-F.2 Afro-head, XF detail—glossy with even granularity, \$850; (4) 1787 Fugio, 10T “one-over-one” (R6), F (Rev Scratch), \$950; (5) 178 NJ, 6-D, NCS AU super sharp w/slight rub and micro-granularity, \$1,450; (6) 1783 Washington Military Bust, NGC AU-55 pretty, shiny, glossy and well struck; \$1,250. Contact Sue Pantaleo, [REDACTED]



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